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ABSTRACT

This publication, sponsored by the U.S. Society of Education through Art (USSEA) as a forum of past presidents involving audience participation, aims to stimulate dialogue on the evolving theme of teaching multicultural issues and what affects student learning. Session participants were past presidents of the USSEA who prepared written statements on specific topics that would inform policy needs. The publication seeks to continue the dialogue on evolving multicultural issues and help teachers address concerns or give guidance where it may be needed. It is divided into the following four topic areas: (1) Define the range of multicultural concerns as we presently know them. What has characterized the most changes over the past 5 years in regard to teaching and learning? (Al Hurwitz and Kenneth Marantz); (2) Is this range of multicultural concerns and issues similar or different in regard to international art education? Is this a country-specific concept and practice? (Maryl Fletcher De Jong and Mary Stokrocki); (3) What are the major stumbling blocks to teaching multiculturally and are there usable solutions in light of the expanded range of inclusions? (Lois Petrowich-Mwaniki); and (4) There has been a generation of youth taught with multicultural pedagogy. Is there a common thread that binds the concept of multicultural art education to general educational concerns and practices? If so, what and how effective has it been to date? (Larry Kantner, Janina Rubinowitz, and Enid Zimmerman). The document concludes with the final chapter, entitled "Multicultural Art and Visual Cultural Education in a Changing World" (Christine Ballengee-Morris and Patricia L. Stuhr). (BT)

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The Evolving Theme of Teaching Multicultural Art Education. A Special NAEA Multicultural Education Series.

Sharon Greenleaf La Pierre, Editor
Christine Ballengee-Morris, Editor

United States Society for Education Through Art.

SO 034 094

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Editors
Sharon Greenleaf La Pierre
Christine Ballengee-Morris

Monograph Series

The Evolving Theme of Teaching Multicultural Art Education

A Special NAEA Multicultural Education Series, Miami Beach Convention, 2002

Sponsored by the United States Society for Education through Art (USSEA)

as a Forum of Past Presidents Involving Audience Participation

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Foreword

Sharon Greenelaf La Pierre

Niwot, Colorado

USSEA President
(2001-2003)

This publication evolved from a proposed *NAEA Multicultural Special Series* session presented in Miami Beach, 2002. In the last few years, the range of inclusion and issues involved in multicultural art education have expanded dramatically. The forum attempted to stimulate dialogue on the evolving theme of teaching multicultural issues and what affects student learning. The audience was invited to ask questions after each topic presentation and at times the discussions were interesting and stimulating.

The participants of this forum were past USSEA presidents who prepared written statements on specific topics that would inform future policy needs. Those topics are designated in the Contents along with some, but not all, written statements. Not all past presidents were able to attend or present.

The USSEA past presidents are: **Kenneth Marantz** (1977-1979), **Larry Kantner** (1979-1981), **Janina Rubinowitz** (1981-1983), **Al Hurwitz** (1983-1985), **Maryl Fletcher De Jong** (1985-1987), **Barbara Boyer** (1987-1989), **Robert Saunders** (1989-1991), **Patricia L. Stuhr** (1991-1993), **Lois Petrowich-Mwaniki** (1993-1995), **Mary Stokrocki** (1995-1997), **Prabha Sahasrabudhe** (1997-1999), and **Teresa Unseld** (1999-2001).

Sharon Greenleaf La Pierre (2001-2003) was the chair of this special two hour session. Christine Ballengee-Morris (USSEA President-Elect) and Enid Zimmerman read statements from those past presidents who participated but were unable to attend the forum and/or the NAEA Convention. Both contributed a presentation of their own to be found in the Contents. Prabha Sahasrabudhe presented at the forum, but did not contribute a paper to this monograph. Robert Saunders, Barbara Boyer, and Teresa Unseld did not contribute a paper.

It is hoped that this publication will continue the dialogue on evolving multicultural issues and help teachers to address concerns or give guidance where it may be needed. Teaching multicultural art education requires the use of authentic methods because a teacher may have a student who actually lives it day-to-day (Greenleaf La Pierre, 2000). How we as teachers image various cultures is of the upmost importance (White, 2001). Issues of identity and authenticity influence and establish new directions in art education (Eldridge, 2001) and create pedagogical standards.

In closing, when I was a teenager I thought I was right. As a young person and a product of the '60s, I explored my rightness and thought it was well founded. Now, I think I need more tolerance, love, joy, and genuine understanding that leads to forgiveness. My awareness has evolved over time, and I have learned that I was only right some of the time.

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Topic 1

Define the range of multicultural concerns as we presently know them. What has characterized the most changes over the past five years in regard to teaching and learning?

CHAPTER 1

Al Hurwitz

Chilmark, MA

USSEA President
(1983-1985)

Art and Multicultural Understanding

This paper represents a draft of a revision for the section "Art and Multicultural Understanding" in the 7th Edition of *Children and Their Arts: Methods for the Elementary School.* See Reference Section for listing.

One of the major goals of multicultural education is to help students understand that neither they nor their place of birth represent the center of the universe and that an appreciation of cultures, which lie beyond one's borders, have infinite capacities to enrich their lives.

In a democratic society made up of people from every part of the world, it is most appropriate that education in the United States respects contributions of excellence from many cultural sources. The arts provide a vivid and vibrant means of understanding any culture and the visual arts, in particular, provide our greatest insights into cultures of all groups. For these reasons, art education is a focal point whenever multicultural education is discussed.

The term *multicultural* has been used so broadly in discourse about education that clear definition still eludes the education profession. Over the past decades, "even the designation itself has been used to denote terms, such as multi-ethnic, multi-racial, cross-cultural and gender-balanced, as well as representations of global religions, and all age and socioeconomic groups." Tomhave (1992) suggests six emphases for multicultural education. The two most relevant for this discussion are: social reconstruction and cultural understanding.

Social Reconstruction

The social reconstructionists are concerned, not only with ethnic and racial perspectives, but also with matters of Euro-centricism, sexism, and social change amounting to a restructuring of society. In this approach education in art becomes part of, or subordinate to social goals.

The reconstructionists are also concerned with disparities that exist between wealth and poverty, the dominance of American pop culture and the negative effects of foreign policies toward third and fourth world countries. Art educators who are identified with the "visual culture movement" devrive much of their thinking from the reconstructionist point of view (see Stuhr, 1994).

Cultural Understanding

Without losing the idea of achievement in the present democratic educational system, we must learn to accommodate the concerns of various ethnic groups as well as gain appreciation of, respect for, and acceptance of those diverse cultural contributions, which reflect the human condition. Some of the contributions reflected in the arts include both "high" and popular forms of expression. Culturists accept any form of expression, which respects and reflects the human condition.

Although both approaches are valid, the one that seems most accessible to art education is the cultural understanding view, which seeks to foster appreciation and acceptance of diverse cultural contributions. Other approaches might serve within local communities with particular circumstances that warrant a more specific focus.

An inevitable shift in multicultural edication has been the extension of art-centered curricula content that is more socially conscious. The culture-based teacher may discuss sculptor of Africa's Ivory Coast in terms of ritual functions, materials, and formal properties; the reconstructionist may deal with the same art work but move the discussion into the realm of commercialization, the creation of tourist art, the need for income, which encourages the making of imitations and fakes. This is consistent with Adejumo's (2002) definition, which draws the distinction between *material* culture that

is reflected in the artifacts, architecture and clothing of a group, and *non-material* expression, which deals with the "customs, norms, morals, and values."

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CHAPTER 2

Kenneth Marantz

Columbus, OH

USSEA President
(1977-1979)

I'm sure that somewhere in this country there are classrooms where Ivory soap totem poles, knitting yarn dream-catchers, shiny paper origami birds, etc. are produced by happy children encouraged by teachers who believe that they will gain some insights into the "culture" of the peoples who made the original objects to which these ersatz productions are intended to relate. Such activities were common when I started art teaching over 50 years ago. In recent years other exotic objects have been added to the repertoire like Haiku poems illustrated by paintings of bamboo, and papier maché African masks. But the process and teaching goals are the same: to gain significant knowledge of "the other" through reproducing stuff. Clearly I believe such attempts are simplistic and wrong-headed. One can't obtain an understanding of the life of a Chinese farmer by eating chow mein.

But it is possible to extend one's own reach by getting familiar with objects produced in places far from our own metaphoric homes as well as those in our own neighborhoods. A large part of this learning process involves asking and finding answers to a number of questions like: What is it made of? How was it produced? Who made it? Why? Do the colors or patterns or symbols have personal or group meanings? What sort? When was it made? Is it unique? And so forth...If there has been a shift in art educational practice in my lifetime, it has been away from a focus on the belly button, the value of "self-expression," to a concern for acquired knowledge. Publishers of books about art for children inform me that such books have had a growing market for years. Although I'm not a rider on the Discipline-Based Art Education (DBAE) bandwagon, it seems to me that its concern for a broader spectrum of art learning has had something to do with this phenomenon. Seeking the answers to questions such as those proposed above takes us on a voyage out from our center in order to gather insights for the return trip.

But I rebel at the brand name of "multicultural" as it relates to this process. First of all, the term "culture" defies any definition that is workable. Subliminally it carries with it the perfumed scent of the "cultured" elite, those who support the operas and museums of fine art, but it also overtly puts folk art on a pedestal. Do we have a single American culture? If not, how many hyphenated ones are there? What can we mean when we talk about African culture? And consider such concepts as: nation, tribe, race, cult, religion, sect, family, clan, eth, etc. Each refers to some particular group, however large, to the exclusion of all others. How does any such notion of "culture" relate to them?

The term is used most effectively as a piece of political weaponry because we have given it the large target of societal guilt to aim at. Only those stalwart guardians of tradition cry out against this mongrelizing educational movement. But should multiculturalism continue to maintain, even enlarge its influence unquestioned? What bases for evaluation do we put forward to help students approach objects? Indeed, what happens to the concept of art when we throw its net over all groups of people, some of whom find it an unintelligible notion? Is our almost desperate embrace of the current educational slogan any more than a recognition of human differences?

Here I'm reminded of Shylock's lengthy "Hath not a Jew..." monolog addressing his Venetian oppressors wherein he talks of his similarities to them. Are we, in emphasizing differences, in danger of forgetting that we, even the most geographically and historically others, are genetically 99.8% the same? Perhaps the value of that searching into the wide world of objects is, after all, of value for selfish reasons? The

slogan "visual culture" is still relatively freshly minted, but it seems to me to move in the same directions as multiculturalism. If we're careful not to lose ourselves in the intricacies of social anthropology (even social work) and to keep our focus on the aesthetic bases of the objects, those things "made special," we should be able to develop a respect for the them and their makers. "Art begets art" and in our global world it seems vital to extend the scope of perception beyond our personal biospheres. Perhaps as we gather information and aesthetic responses from such experiences and integrate them into our being, we will be better able to enhance those self-expressive actions which are fundamental to art education. Perhaps the concept of multiculturalism may be defined as the recognition of the many facets of our complex human personalities.

Topic 2

Is this range of multicultural concerns and issues similar or different in regard to international art education? Is this a country-specific concept and practice?

CHAPTER 3

Maryl Fletcher De Jong

University of Cincinnati
Clermont

USSEA President
(1985-1987)

First, I would like to begin by defining the terms "multicultural" and "cross-cultural" as USSEA has been using them for the past five years or more. Multicultural means several cultures interacting within the borders of one county. Cross-cultural means several cultures interacting between two or more countries.

The range of multicultural concerns has grown over the last ten years. When I was President of USSEA 17 years ago, the field was still fresh and new. Multicultural caught on in the entire educational field and in many subject areas, not just in the arts. One of the important changes in the past five years, multicultural education is accepted and part of the normal curriculum of American schools across the country. Diversity and inclusivism are a much bigger part of our educational programs than ever before. On my campus, we devoted a whole month to "cultural diversity" by inviting guest speakers and scheduling programs for our students to help them focus on the concepts and importance of "multiculturalism" and "cultural diversity." This is an acceptable and ongoing part of our campus calendar. Ten years ago it did not even exist.

Each country has its own country-specific issues and, therefore, its own concepts and practices. There is an underlining valuing of "cultural diversity" and acceptance that children and learners of all ages need to be taught. In each country there is a different mixture of cultures in the population, so multicultural concerns will naturally vary. For example, in the Netherlands there are many immigrants from the Philippines because the Dutch once owned and operated many plantations in this country. My husband, Diederik Corneilus Dignus De Jong, was educated and trained to run one of these plantations and planned to live in the Philippines. However, the Philippine people began to cut off the heads of the Dutch plantation operators, so he had to look for a new career path. The multicultural concerns of the Netherlans interact with their historical values and concerns. While in the United States, we have a very different history. European settlers came to our shores and interacted in very negative ways with the Native First Nation people. The United States' multicultural studies and programs in regard to the interaction between the Native people and those of European decent has a very different history from that of the Netherlands with their immigrants of Philippine decent. So, art programs need to be country-specific because of these complex and unique historical set of circumstances. Everyone needs to have a rich historical background of their own country and people.

In the United States, we all need to learn a great deal about the other cultural groups living in our own neighborhoods. The vast size of our country compared to small, tiny the Netherlands, with a population of 16 million (similar to the state of Ohio) compared to 270 million in the USA, far exceeds that of the Netherlands. The Netherlands can have a national education curriculum and a national art education program because its diversity is on a much narrower scale. In the United States our states and even individual neighborhoods are very different and so a national art education policy needs a much broader and more general focus.

Context is very important to multicultural concerns. Things such as diversity and mix of the local population, rural or city environments, political concerns, educational levels, economic factors, incomes, types of jobs available, etc. all make a great deal of difference for what an art education program needs to consider when developing a good multicultural art program. These needs will be continuously changing. Hence, the multicultural program should always be changing as well.

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CHAPTER 4

Mary Stokrocki

Arizona State University

USSEA President
(1995-1997)

Yes and No. The range of political, economic and religious concerns are similar yet different. They range in intensity from resisting reform to social activism against global problems to cultural immersion. Mason (1999) informs us that the term multicultural education is an Euro-American idea that emerged during the 1960s with the political struggles of minority or immigrant groups. Thus the term "cultural pluralism" evolved with demographic changes and disagreements over the selection of content and ethnic identity in art education. She postulated that "multicultural art education reforms are being deployed differently elsewhere" (p. 4). In the United States, the word "multiethnic" seems to be a preferred term (Cotter, 2001). Many people today are multi-racial or multi-ethnic (Root, 1996).

On the other hand, some countries such as Poland, Japan, and Turkey are resisting multicultural pressures. Poland has little money to advertise its woes, such as cleaning up the polluted waters from accumulated industrial wastes under Russian control. Poland prefers that its children know about their own cultural background, ecological interests, and arts (Stokrocki, In press). Japan also prefers to be "monocultural" and believes that it already has a bicultural mixture of Japanese [Asian] and Western art forms. Internal pressures mandate increased attention to national cultural heritage. Due to the global influence of popular culture, especially the Japanese Manga or animation, they will change their curriculum at the 8th & 9th grade to include students' interests. Manga has its Japanese roots and Western influences from Disney. Let us hope that this includes Global Education. The study of ways that nations are linked through communication, economic, trade, and policy networks is also needed if people are to understand that oppressive powers are now corporate driven. Suzuki (1984) warns that overemphasis on ethnicity [or culture] leads to pursuing ethnicity for its own sake and the view that cultures are unchangeable. The literature tells us how people have "adjusted their dreams to their conditions, how people have given each other support, how they have resisted oppression." (p. 222).

Turkey is yet another country resisting multiculturalism. It considers itself already multicultural – both a European and Asian country that spreads over two continents. Its history and arts range from Greek, Roman, Byzantine, to Mongolian and Russian influences. It has 12-15 competing political parties that coalesce to govern at different times of the year (Stokrocki, 1997). Its problems are economic due to class exploitation, natural disasters—earthquakes, and political unrest--the Kurdish rebellion. Many of the surrounding countries [Ubekistan, Armenia] have joined the Turkish federation for safety. Turkey also has joined the European Common Market. The United States carefully guards Turkey's strategic position, especially the air bases.

A generational difference exists. Euro-American art, music and fashions already influence the youth in these countries, much to the chagrin of the elders. Turkey, for example is 95% Islamic with a mosque on nearly every corner. Academics in Turkey especially dread censorship. These Muslims are quite open-minded about Christmas, the Pope--Papa, and the Virgin Mary, whom they regard as a special mother. The Turks accept all art forms (Stokrocki,1997). Recent doctoral and master degree graduates from America and England have learned the new social activist theories and related art forms, but change is slow (Personal correspondence with Turkish students Birgul Baran and Ozgur Soganci, 2002).

Intercultural education is one successful grass-roots approach with multiethic children educating others about their mixed ethnic backgrounds and arts (Stokrocki, 1989). On the other hand, multiethnic people need to become proactive in

championing their causes in the political arena, including museums (Hernandez, 1999). These more political exchanges can activate community change.

Cultural immersion or ritual education is an extreme view offered by Navajo educator Alan Jim as a way of saving education and the planet. Not all Native Americans are pleased with his solution and not everyone can endure this path. Jim offered "The sweat lodge experience" as a way for his students to connect with their ancestors and themes. It is a way to share painful thoughts and offer solutions on an equal footing from the dark into the light. Endurance and effort result from pain. Sweating offers aesthetic education and other ways of sensory knowing and an opportunity to develop "inner vision"(Stokrocki & Jim, 1999).

In summary, no one multicultural view exists, some cultures resist, and all perspectives are changing, including the term "multicultural." We can be sure that culture as action is "an open-ended, creative dialogue of subcultures, of insiders and outsiders and of diverse factions" (Clifford, 1988, p. 46).

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Topic 3

What are the major stumbling blocks to teaching multiculturally and are there usable solutions in light of the expanded range of inclusions?

CHAPTER 5

Lois Petrowich-Mwaniki

Western Carolina University

USSEA President
(1993-1995)

-1- One late December, I witnessed a teacher, who, after watching an after school presentation by a group of culturally diverse preschoolers singing seasonal songs in Yiddish, German and Spanish, and reciting a poem about the Chinese New Year, thanked the students and wished them all a "Merry Christmas."

-2- This same teacher habitually asked her students to line up, girls first, boys second.

-3- A classroom teacher, confused by the refusal of an African American student to support the black position during the1960s Civil Rights Movement and by his preference for sitting with the white students in the class, asked, "Why aren't you defending your people?" The student replied, "They are not my people."

-4- In one art room, a white teacher mixes paint for her kindergarten self-portrait lesson. Since the class period is short, she decides to premix the flesh colors for the children and give them the choice of two "face" colors to choose from: peach and brown.

-5- After studying Africa in social studies, the art teacher introduces African masks to the students. They make paper maché copies of the masks they saw in several books.

What are the stumbling blocks to teaching multiculturally? As these five above instances show, there are a number of commonly accepted behaviors and assumptions that prevent teachers from interacting appropriately with their students and designing curriculum that is culturally and politically informed. One deterrent is a teacher's own ethnocentric behavior and the inability to recognize and address his/her personal, and the larger society's sociocultural, biases. Many of these biases have become institutionalized in our school systems and, without deep reflection on the part of teachers and staff, are difficult to discern and combat.

In the first instance, the teacher is thinking only of the religious holiday primary in her life at the end of December, and not the holidays of her students. Many schools still refer to the vacation at the end of December as the Christmas Break. In certain sections of the country, T.V. and radio announcers will chime "Merry Christmas" and fail to acknowledge Hanukkah, or other religious holidays of the season. Admittedly, it is much easier to look at life through our own cultural lenses, without taking into account the practices, rituals, and beliefs of other people.

In the second example, the teacher chooses a characteristic that visually distinguishes the children from each other, as a way to insure an orderly lineup: gender. Forty years ago, when schools emphasized the different social, economic and physical roles played by males and females, this may have been appropriate. With today's emphasis on the assimilation of girls into the male domain and vice versa, such behavior only reveals the teacher's acceptance of traditional and stereotypic social values in her selection process. She could also have selected race, or in certain

instances, socioeconomic class, to distinguish one child from the other. Would that have made her selection more or less provocative? Another deterrent concerns the often false assumptions we make based on peoples' appearances and our acceptance of culturally determined gender, ethnic and class distinctions.

In the third instance, the African American student happened to be adopted and raised in a white household. He identified with the family with whom he had lived all of his life. Ethnically, socially and economically, he was not enculturated into a group of people he resembled in appearance but with which he had not lived or shared values. Racist behavior is oftentimes quite subtle, and well-meaning teachers mistakenly harm students with their good intentions.

In the fourth instance, providing students with only two premixed skin colors is akin to labeling students white and black. It gives students the message that the dominant culture, represented by the teacher, the authority figure, is telling them who they are. This oversimplification of a child's personal identity to a choice between two colors denigrates the child's self-worth and relationship to others, especially those in the dominant culture (Sleeter & Grant, 1994).

A fifth deterrent to multicultural education is the teacher's lack of knowledge about a specific culture, socioeconomic class, gender, religion, region, or mental/physical ability. A lesson on African masks can be quite provocative when placed in the student's cultural context and related to student knowledge of their own subculture. Relating the students' culture to the African meaning of mask-making, the socio-religious ritual and the dance, song, poetry that is an integral part of imbuing life into the mask, as well as the socially perceived emotions and valued beliefs that lift the mask and ceremony into the personal and social consciousness of the community, cannot be realized in a copy.

These examples illustrate some of the major stumbling blocks in teaching multiculturally: ethnocentrism, taken-for-granted-assumptions, stereotypes, racism, and lack of knowledge. All of us are biased. We hold biases about race, gender, age, ethnicity, class, region, clothing, religion, health, etc. We hold biases about fine art, folk art, western and eastern art, classical and Renaissance art, contemporary art, African art, etc. As art teachers, these biases are evident in what and how we teach, how we perceive our students, and what we exhibit in the art room, classroom, school, and community. Our biases can be reflected as stereotypes, omissions and ethnocentric assumptions. Stereotyping has the effect of superficially treating those components of a culture that make it distinct. Omitting salient components of a culture that may be troublesome or difficult to understand, also fails to provide a sufficient context for understanding and learning about a culture. Ethnocentric assumptions that are rooted in a person's own ethno-cultural attitudes, values, beliefs can be particularly blinding when encountering another culture or group. If we remain insensitive to our personal biases, stereotypes and ethnocentric behaviors and attitudes, we will make biased choices when designing art curriculum. The procedures we use to identify the cultures to study will also be biased.

As teachers we need to recognize the fact that we are making biased choices and understand the underlying assumptions upon which our choices are made. Klineberg (1965) points out that we perceive (a) according to our training and previous experience, (b) according to our expectations, (c) based on our wants and wishes, and (d) based on the influence of other people. These categories are inherently ethnocentric and can be quite damaging to students as well as to the development of culturally

responsive art curricula, if teachers fail to address their perceptions in the classroom.

Even more damaging, as some of the five instances at the beginning of the paper have shown, is racist behavior by well-intentioned teachers. Since most people think of racist behavior as individual behavior, it is difficult to determine when one has assimilated the racist attitudes of the institution and is perpetuating them with students (Sedalcek & Brooks, Jr., 1978). When teachers expand their knowledge and experience base, reflect on inherently racist institutionalized social constructs, and change their ethnocentric behaviors and attitudes, the deterrents to multicultural art education will begin to erode in our society.

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Topic 4

There has been a generation of youth taught with multicultural pedagogy. Is there a common thread that binds the concept of multicultural art education to general education concerns and practices? If so, what and how effective has it been to date?

CHAPTER 6

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Multicultural education had it beginnings in the early 50's and 60's with the 1954 Brown Decision the 1964 Civil Rights Act. Later, the school reform movement to increase the academic achievements of all children and confront and reduce prejudice stimulated the writings of educational theoreticians such as Baker, Banks, Gay and Grant (Banks, 1995). Multicultural education began taking shape with its primary objective directed towards ethnic diversity. Gay suggests that three primary forces converged adding to the development of the reform movement: (1) the civil rights movement; (2) school textbooks critically analyzed; and (3) assumptions underlying the deficiency orientation were reassessed (Sleeter and Grant, 1994). As various constituents became involved in the movement, a variety of names arose such as multicultural education, nonsexist education, human relation, gender fair education, multiethnic education, ethic studies, sex equity, bilingual/bicultural education, anti-racist teaching, mainstreaming, postmodern education, social reconstruction, and visual culture. Definitions were assigned to the various multiculturalism perspectives in education, some were aligned and some were in conflict. Banks identified "multicultural education to consist of three major components: (1) an educational reform movement whose aim is to create equal educational opportunities for all students; (2) an ideology whose aim is to actualize American democratic ideals, such as equality, justice, and human rights; and (3) a process that never ends because there will always be discrepancy between democratic ideals and schools and societal practices" (p. 116, 1999). To date there is no one definition that would perhaps satisfy all stakeholders as to the primary focus. However, many are generally accepting of one that is inclusive of all aspects of cultural diversity and intergroup relations in the education for all children.

Haynes (1993) and Chalmers (1996) provide two tellings of the early development of multiculturalism in art education. Paralleling the onset of the movement in the 50's and early 60's there was some interest voiced by a number of leading art education such as Lowenfeld and Barkan. The 1965 Seminar In Art Education for Research and Curriculum Development provided art educator McFee a forum to voice her interest in multiculturalism (Chalmers, 1996). The writings of McFee (1961 & 1980) and later McFee and Degee (1980) emphasized the importance of culture and sub-cultures within art education and in particular the aesthetic experience. Later they also embrace environment concerns as a facet of cultural concern.The writings by the prominent black art educator, Eugene Grigsby, in *Art and Ethnics* (1977) which is currently in reprint by the NAEA, is now seen as a major contribution to the knowledge base of ethnic diversity of artists and art as presented in the classroom. In addition to their writings, a small number of theoreticians in art education began publishing papers that expanded the initial efforts of the early multicultural writings. The first conference devoted to multiculturalism in art education in the United States was the USSEA conference, Art Education in a Multi-Cultural Urban Setting, held in 1980.This conference provided a forum for continued discussion on how art and art education contribute within a diverse complex society. In 1983 the first Inter-Affiliate Dialogues was held during the NAEA conference. It brought together representatives from the Committee on Minority Concerns (now called the Committee on Multiethnic Concern), the Caucus on Social Theory and Art Education, the Woman's Caucus and USSEA for a panel discussion on: New Directions in Multicultural Art Education: An Inter-Affiliate Dialogue (Kantner 2000). New NAEA affiliates, the Lesbian, Gay, Bisexual,

and Transgender Issues Caucus and the Public Policy and Arts Administration also have a multicultural perspective.

As is the case, theory precedes and informs practice. In the early stages, a few art teachers were interested in various aspects of multiculturalism in their art teaching. But often it was little more than a limited cultural project, or "let's pretend project" that we are American Indians and make Kachina Dolls out of toilet paper tubes taught with little knowledge, regards or respect for origin or purpose of the objects. Such projects were superficial and culturally insensitive taught by well-meaning but ill informed teachers. A walk through the displays of resource materials at the NAEA convention at that time, one would find only limited quasi-multicultural materials available. A few re-issued craft's texts with new covers but old material inside and a few "how to do it" book on the arts and crafts of different countries would be available through the vendors. General education was often experiencing the same type of superficial, non-inclusive, and/or stereotyped text or resource materials. During this period I remember attending a regional workshop on multiculturalism in education and listening to a speaker talk of teaching about the siesta time in Mexico, showing a stereotyped image of a man in a large sombrero sleeping on the ground. Needless to say in both general education and art education the theoreticians were ahead of the available in-service provided and the actual practice found in the classroom. Often when cultural diversity material was included in the curriculum it was not in the actual content being taught (Grant and Sleeter, 1986). In general education, diversity training was provided in a number of institutions of higher education with generally little success.

In the 80's Discipline Based Art Education was being promoted. It had its share of critics, including those with multicultural concerns. In 1992 the Getty Center for Education in the Arts provided a forum for the discussion of Discipline-based Art Education and Cultural Diversity and invited a number of their critics.The primary speakers included renowned leaders in the multiculturalism such as: Carl Grant and Christine Sleeter. Many of the critics had voiced a concern that DBAE was an elitist, Euro centric, formalist approach to education and did not provide for diversity and an aesthetics sensitivity representing other cultures. The conference provided a stimulus for both the critics and supporters of DBAE to better understand one another and their stances on what should be involved in learning in art. Later Chalmers (1996) wrote: "Because DBAE allow for multifaceted views of art, it offers particular comprehensive way to encourage students' understating of art and culture" (p. 13). His publication, Celebrating Pluralism: Art, Education, and Cultural Diversity is one of the excellent examples of writings in multiculturalism in art education. A discussion on pluralism in the art in relation to DBAE is also discussed by Dobbs (1998) in Learning In and Through Art. The Getty Center for Education in the Arts took the leadership in producing the first Multicultural Art Print Series, which is now used in many art rooms.

Growing support for multiculturalism is apparent in the various national organizations, institutions and boards.Their inclusion of multiculturalism in their philosophy or in some cases, their standards and recommendations, indicated not only their support but also their interest in its application. Such actions provided an alignment between general education and art education.In general education the National Council for Accreditation of Teacher Education (2002), which certifies teacher education programs, includes multiculturalism in their standards for excellence. This fact not only affects teacher education in general but also the various disciplines including art education. One also finds support from the American Asso-

ciation for Colleges for Teacher Education; the AACTE Commission on Multicultural Education Consortium; the National Board of Professional Teaching Standards; and the National Association for Multicultural Education. This is having a substantial impact on education in the United States. Specifically in art education, the National Art Education Association; the United States Society of Education through Art; the International Council of Fine Arts Deans; the National Assessment Governing Board Arts Education National Standards; and the Consortium of National Arts Education Associations all support a multicultural perspective. In 1995 the National Art Education Association aligned their five goals in support of the National Visual Arts Standards. Due to the efforts of such organizations, consortiums, and boards, states are now either adopting the National Visual Arts Standards or developing their own. In a survey conducted by the NAEA (Peeno, 1995), the findings indicated that of the fifty-two states, 98% had either adopted the voluntary 1994 National Visual Arts Standards or aligned state standards to the National Visual Arts Standards. This means that nearly every state now requires of its institutions of higher education that prepare teachers to adhere to these standards, which include a multicultural perspective, and will also hold their public schools accountable. In 1999, the National Art Education Association revised the Standards for Art Teacher Preparation, which now requires all working teachers to understand and be sensitive to cultural difference and similarities (1999). For an over-view of individual states, a survey conducted by Mitchell and Salsbury (2000) provides a summary of each state and it's progress in the area of multiculturalism. Such efforts on the part of these entities are certainly evidence of the impact and linkage that multiculturalism is having on education, both in general education and by discipline.

There is an ever-increasing amount of literature on multiculturalism art education. Arts in Cultural Diversity, a selection of papers presented at the 1978 Twenty-third World Congress of INSEA provides both a national and international perspective on multicultural art education. The USSEA Journal on Multicultural and Cross-cultural Research in Art Education is dedicated to the promotion of a greater understanding of diverse cultures and to explore the role of art in multicultural education (Kantner, 1983, p. 4), Studies in Art Education, and Visual Arts Review have provided scholarly forums for those interested in various aspects of multicultural art education. The Review has provided numerous articles on various aspects of multiculturalism; most helpful is the Fall 1993 issue devoted to multiculturalism, edited by Daniels and Delacruz. The NAEA has published a number of books, such as Beyond the Traditional in Art: Facing a Pluralistic Society and Art, Cultures and Ethnicity. It also includes many articles both on theory and practice in Art Education. School Arts and Arts in Activities in numerous issues, provides the practitioner a range of classroom experiences emphasizing multiculturalism. When once it was difficult, if not impossible, to find appropriate images, texts, and materials, there are now a large number of multicultural visuals in prints, videos, CDs, films, and slides. This is also true for general education. There appears to be no lack of text material on various aspects of multiculturalism found at the AERA book exhibits. Some examples would be the insightful second edition of An Introduction to Multicultural Education, for pre-service and practicing educators by Banks (1999), Multicultural Education: Raising Consciousness by Cloria Boutte (1999) and Sonia Nieto's Affirming Diversity (1996). In-service workshops at the national, regional and state and district and school are available to both public schools and teacher preparations institutions. Young people

are being prepared as diversity trainers under the Anti-Defamation League's World of Difference Program. Since 1991, 9,000 trainees have been prepared to run workshops on tolerance in high schools and middle schools with 3,000 active today in 150 schools (Penado, Dec. 21/2001, Jan. 7,2002). Numerous web sites are now available on a wide range of multicultural topics, including a fine example, <www.tolerance.org>.

So the theory is there, from conflict, cognitive, pluralism, social learning, to postmodern, visual culture, and transmission, all within the cultural context, be it called many things and defined with a host of foci, providing many and varied approaches to multicultural education.The scholarship in this area must continue. It is critical that research in multicultural education come to the front to better inform and increase the knowledge base on multicultural education (Grant and Tate, 1995). Professional organizations and institutions generally accept and lend their support for multicultural concepts. Educational planners, curriculum developers, and transformers, along with an ever increasing amount of appropriate materials are in readiness. National, state and local organizations and institutions have charged or are being charged through standards the inclusion of multiculturalism in their efforts to provide all children an educational experience that will foster and enlighten each to become a productive and viable member of an ever growing pluralistic society. There is evidence in numerous articles of the success of various multicultural experiences and events as told by art teachers. In the recent issue of Art Education one such telling is made by Venet (2002), Welcoming African-American and Cambodian Art into the Classroom. Practices such as this need to be seriously examined and researched for a better understanding of the teacher effectiveness and student learning through the infusion of the multicultural perspective in both general education and art education.

The real proof of the effectiveness of multicultural education, however, will be seen in the attitudes, beliefs, and decision-making, both personally and collectively, as the next few generations of students reach maturity and empowerment.

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CHAPTER 7

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Since I left teaching in 1986, I have been out of touch with the day to day experience in art education. Essentially however, I believe that I know some of the questions that I would ask were I to try to evaluate whether or not there has been any significant progress in the last thirty years in multicultural art education. These would be some of my questions:

-1- Do we tailor our notion of a multi-cultural curriculum to the possibly limited racial and ethnic mix of our school population? Or do we acknowledge that the racial and ethnic mix of the world needs to be our guide to designing a curriculum regardless of the mix of the local population?

-2- Understanding the vast diversity of possibilities of self definition, do we try to define the cultural background of our students, or have we moved into an understanding that definition of self is often private, sometimes very sacred and that it often changes throughout a life? And have we come to an understanding that our job as educators is not to define students in terms of what we perceive their backgrounds to be...but to allow them to see themselves as a matter of their own will and /or as their families choice?

-3- Do we create a visual environment in the art room and the school that gives students an opportunity to feel the vast plethora of cultures worldwide.....or is it Eurocentric, or Afrocentric or Asiacentric?

-4- In what ways have we been able to assist other professionals in the school community in creating a visual environment that celebrates diversity?

-5- Are we turning out students who can explain the difference in art between a realistic tree and a conceptualized tree? Do our students place a higher value upon the realistically portrayed tree and the cultures that have produced realism? Or do they understand the power of the conceptualized image and see it, and the cultures that produced those images, as equally valuable?

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Economic, social, political, and technological interconnectedness have become more prevalent than in previous generations. Art teachers have crucial roles to play in promoting tolerance and understanding of the diversity of peoples from a variety of cultures and settings around the world. They also have an obligation to collaborate with their colleagues and to integrate their curricula with other school subjects.

Understanding commonalties shared by all peoples and appreciating differences among various cultures provides a base for those art teachers who wish to instruct their students about art in social contexts. Such an approach to art education content should not be viewed as additive, or even a focus on particular subject matter, rather it should be viewed as a means of encouraging students to respond to the many connections between events and forces in the world and their own communities histories, traditions, and visual products. In an increasingly interconnected world, all art teachers need to be concerned with content, social context, and methods through which cultural identity is developed (Davenport & Zimmerman, 2001; Zimmerman, 2001).

Art teachers face problems about how to teach their students to understand art in contexts that involve cultural, racial, class, gender, and socio-economic issues and how to adapt their teaching practices, curriculum content, and learning environments to best meet their students' needs. Therefore, we should teach beyond conceptions of cultural pluralism, that focus on unity and diversity, and introduce issues of sexism, racism, prejudice, and stereotyping into our classroom discourses. At the same time, we need to focus on international concerns as well as concerns related to our own and our students' local communities. These concerns need not focus on particular content or subject matter, rather they represent an approach to teaching students in all contexts from an intercultural point of view.

Multicultural Art Education Programs

Although multicultural, community-based, and global education share many of the same concerns, the former two are based in a domestic intra-national context, the latter deals with issues in an international arena. Each of these three approaches has different emphases, yet they often are not practiced as different approaches to art curricula in the schools (Davenport, 2000; Davenport & Zimmerman, 2001). In multicultural art education programs, two major thrusts can be identified. The first addresses the needs of students from cultures that are not represented in core curricula; the second addresses tolerance and appreciation among all students, especially those from more dominant cultures.

When art is taught from a multicultural point of view, there can be a celebration of individual and cultural diversity in classrooms and in the community. Teaching art from a multicultural approach can include making artworks collectively, using local art materials to create art works, exploring how people in different cultures create and express themselves through art, discussing similarities and differences among works from a variety of cultures, studying how cultures respond to change, investigating how a sense of community is developed through art, and researching backgrounds of various social groups.

Community-based Art Education

Recently in the United States, there has been an emphasis on creating art programs that are culturally relevant and responsive to local needs of students, families, and community members including local artists. Boundaries between both the students' home cultures and school cultures are considered when curricula are developed. In a community-based orientation to art education, students are encouraged to be active participants in their own learning, and parents and community members are encouraged to be active partners in this process.

Teaching Art in an Intercultural Context

Davenport (2000) proposed that a contemporary approach to art education that combines aspects of multicultural, community-based, and global education be considered as intercultural art education. If every attempt to teach about cultures is termed multicultural, then contributions of community-based and global orientations to teaching about art can be overlooked. The concept of interculturality, unlike multiculturalism, addresses issues related to a student's own culture as one of many cultures and also takes into account interactions among cultures.

In an intercultural approach to art education, examples of local art and culture are treated as equally worthy of study as art from any other culture, particularly when global forces, which helped shape their creation are considered. The concept of interculturality as applied to art education has potential to offer a blended approach and provides a means for equitable teaching about intercultural concerns facing art teachers today.

Teaching with an intercultural approach to art education is not without problems. Teachers need to be educated as leaders and become empowered to determine their own program goals and, whenever possible, not be tied to the outcomes of standardized curricula that often are not sensitive to integrating multicultural, community-based, and global issues. Those who wish to integrate intercultural approaches into to their curricula need to secure support from their school administration and influential community members. Also, as art teachers, who are key players in successful outcomes for any project, we need to be convinced that our subject, and how it is integrated with other school subjects, can greatly influence how our students form world views about their places and the place of art in the world.

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CHAPTER 8

Multicultural Art and Visual Cultural Education in a Changing World

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Art Education

The school reform movement termed multiculturalism requires us to think deeply about our roles as elementary, secondary, and arts teachers. Since prehistoric times, all peoples have had informal and, at times, formal teachers who have helped the younger generation to understand and create meanings of and for life. We may have lost sight of this essential teaching mission, of life's meaning, and we may have become bogged down in the teaching of school subjects or disciplines in a way that they are no longer connected to the students' lives in contemporary institutional education.

For this reason, it is important to understand culture and cultural diversity because culture provides beliefs, values, and the patterns that give meaning and structure to life. It enables individuals within the multiple social groups of which they are a part to function effectively in their social and cultural environments, which are constantly changing. Education is part of cultural experience; therefore, it cannot be reduced to disciplinary parameters but should include issues of power, history, and self-identity (Bromley & Apple, 1998; Dewey, 1916; Freedman, 1995; Friere, 1978; Neperud, 1995).

We understand multicultural education/art and visual culture[1] education as school reform, which are processes and not products. It is necessary for us, as teachers, to continually consider and question how this school reform movement can best affect our current classroom practices (Ballengee-Morris & Stuhr, 1998).

We are not of the mind that multicultural school reform has an answer or a model that can be learned once and for all and put in place in a prescribed manner in a static curriculum. Rather, teachers and students should learn to look at their own cultural traditions, as well as the cultural construction of others, from a critical perspective with the understanding that what has been socially learned can also be unlearned or changed by individuals within the group, if it is deemed necessary to do so. Rights and blame are often attributed to cultures; however, cultures don't have rights or deserve blame because they don't act. People within groups, which are part of a nation, who are also influenced by global events and media, do. Getting people to think critically about their own and their group's actions and who they are empowering or disenfranchising through their personal lives, actions, and work, which includes making and interpreting the meaning of art and visual culture, is important. In this article, we provide for consideration a discussion of culture and cultural diversity, a brief historical perspective on multicultural education, and an example of curriculum appropriate to this reform movement. Later, to assist in the exploration of culture at the personal (largely social), national (largely political), and global (largely economic) levels (Stuhr, 1999a), we give an example concerning the concept of violence. We believe the purpose of multicultural school reform is to help students identify and deal with cultural complexity and issues of power as associated with social affiliations and aspects of personal, national, and global cultural identity(ies).

History, Heritage, and Tradition[2]

The dynamic and interactive concepts of history, heritage, tradition, and culture need to be defined from a social anthropological perspective to facilitate the understanding of multicultural art and visual culture education.

History can be understood as an oral or written story of a particular people's past. It is the past collective experiences of sociocultural groups as often privileged

representatives of that group recorded them. Heritage can be explained as what we have inherited from a specific sociocultural group's history and utilize in our lives. Traditions are the practices based in heritage that tie the culture or lived experiences of a person within a group to the past history and memories of the group. Traditions come to us through forms such as: narratives (real or fictional), songs, art and visual culture, food, clothing, and so forth. History, heritage, and traditions do not exist only in the past. These concepts are continually being constructed and reconstructed in the present to make them meaningful and relevant for people's lives. Individuals' varied experiences within the history, heritage, tradition, and culture of the social groups of which they are part are what produce diversity.

Culture

Perhaps the most misunderstood concept is culture. Culture is often thought to be some static, esoteric entity that is outside of an individual's lived experience. As Vesta Daniel (in personal communication, 1997) pointed out, culture is made up of what we do. We would add to that, what we value. Culture is the heritage of the future (Morris, in personal communication, 2000). Culture also provides a dynamic blueprint for how we live our lives. Culture confines our possibilities for understanding and action. This is one reason it is so important to learn about the culture and values of others. In this way we see broader possibilities for ways of thinking about life and death and the choices for action available to us. We all have culture because we all live and exist within social groups. How we live our lives is influenced by aspects of our personal sociocultural identity, as lived within a particular nation or nations, and influenced by global issues. The conditions possible for individuals' social and cultural change are in part determined by the governing system of the nation or nations in which they live or are citizens. This larger political system is often referred to as the national culture or macro-culture. Nations' governmental systems are continually subject to change, depending upon the current political, social, and economic conditions. Global issues and the economic and political state of the world also influence us all, most often at a virtual level.

Personal Cultural Identity

The aspects of one's personal cultural identity include: age; gender and sexuality; social and economic class (education, job, family position); exceptionality (giftedness, differently abled, health); geographic location (rural, suburban, urban, as well as north, south, east, west, or central); religion; political status; language; ethnicity (the aspect most people concentrate on when they think about culture); and racial designation (Ballengee-Morris, & Striedieck, 1997; Banks & Banks, 1995; Gollnick & Chinn, 1993; Sleeter & Grant, 1988; Stuhr, 1995). These aspects of our personal cultural identity are shared with different social groups and are often greatly influenced by the national culture(s) in which the group exists. A person's existence and participation within these groups are often the basis for positions of power and acts of discrimination. The various aspects of a person's cultural identity are in transition and dynamic. A recognition of our own sociocultural identity and our biases make it is easier to understand the multi-faceted cultural identities of others. It also might help us to understand why and how they might respond as they do (Ballengee-Morris &

Stuhr, 2000). All we can ever understand is a part of a cultural group based on a member's temporal experience as they report or express it (Stuhr, Krug, & Scott, 1995). Therefore, partial, temporal understandings of a group are all that exists. Therefore, it is not possible to come to a complete understanding of a homogeneous culture. There is no such thing as "an" African American culture or "a" Native American culture or "a" Jewish culture. There is no one representation of a cultural group that you can come to understand by memorizing its characteristics. The more that is learned about the various members of a particular group with its history, heritage, traditions, and cultural interactions, the more complexly and richly one can understand the social and cultural groups to which they belong (Stuhr, 1999b).

Conceptual Fluidity of Geographical Borders: National and Global Culture

The national cultural level is often fragmented into regional, state or province, county, and local community levels where institutions, security forces, laws, and policies exist and change. National cultures also create and negotiate international defense and economic alliances, policies, and laws. National culture is primarily political and is the site where cultural beliefs and values are formed, sanctioned, or penalized. "This process occurs within a hegemonic power structure to create order and conformity that mediates the uncertainty and conflict of everyday life and social and environmental changes" (Ballengee-Morris & Stuhr, 2000). All levels of the national culture have history, heritage, and traditions associated with them. These cultural levels are continually being constructed and reconstructed in accordance with current political opinions. It is also important to note that individuals often, voluntarily or involuntarily, travel to other countries to live. Aspects of their concepts of their previous national culture(s) journey with them. These nomadic notions color and affect their understandings of their new national culture. Investigating and critiquing our understanding(s) of our national culture(s) may help us and our students to identify and recognize our ethnocentric perspectives at the national, regional, state, and local levels. This process is important because it creates the possibility of critique of national culture at all levels and opens up possibilities of becoming familiar with the national cultures of others, especially when the nomadic understandings and experiences of others are allowed to be expressed. The process is also significant because it facilitates the understanding of the foundations of democracy, its potential and risks, in achieving our goals of educating responsible citizens through the arts and visual culture education.

Global culture is largely fueled by economics, which is influenced by politics, and affects all national cultures. Global culture functions through mass media (television, radio, newspapers, telephones, faxes, etc.) and computer technology (E-mail, World Wide Web, etc.) to produce hegemonically constructed, shared, virtual, cultural experiences. Global culture directly or indirectly affects most individuals on the planet, especially the youth. It involves the commodification and control of personal and national cultural at an international level. One of the mainstays of this cultural level is visual culture, along with the history, heritage, and traditions that are created by capitalist manufacturers' desires for global sales. The merchandise of global culture could be products, ideology and politics, and religion and spirituality. This mass media merchandising can be a useful tool when co-opted for educational purposes (i.e. Sesame Street, saving endangered species).

The personal, national, and global aspects of culture make up a fluid, dynamic mesh of an individual's cultural identity. They are wholly integrated into one's personality and lived experience. In our discussion of the personal, national, and global aspects of cultural life, these aspects have been separated and discussed individually. However, in an individual's identity, personal, national, and global culture are integrated and continually affect each other in everyday life.

Multiculturalism

Understanding the complex issues of cultural diversity is often studied as a part of the school reform movement known as Multicultural Education. Multicultural Education is a concept and a process that originated in the 1960s as part of the Civil Rights Movement to combat racism. It was then, and still is, an educational process dedicated to providing more equitable opportunities for disenfranchised individuals and groups to gain in social, political, and especially educational arenas. This is an ideal, like the ideal of democracy, which may never be completely met; however, it is still seen by many as a worthy and necessary educational goal for a more just and equitable society (Sleeter & Grant, 1988). It is important to remember that all forms of education act as social intervention and the implementation of these forms reconstructs society in various ways.

When multicultural theory is practiced in the classroom or studio, it takes many forms based on very diverse understandings of it. Educational theorists Sleeter and Grant (1988) have identified five different approaches to multicultural teaching based on teacher practice within general education: Teaching the Culturally Different, Human Relations Approach, Single Group Studies, Multicultural, and Multicultural and Social Reconstruction. These categories are evident in art and visual culture classrooms and studios. They are based on decisions concerning curriculum design, teaching methods, content and goals, and teaching objectives. Although these approaches are rarely seen in these purist forms, we think there are two approaches worth describing in light of art and visual culture education that enables one to best investigate the complexity of cultural experiences: Multicultural Education Approach and Social Reconstructionist Approach.

Multicultural Education Approach

In Sleeter and Grant's (1988) Multicultural Education Approach, cultural pluralism and social equity are promoted through reforming the schooling process. Multicultural Education is the most popular term used by educators to describe working with students who are different because of age, gender or sexuality, social and economic class, exceptionality, geographic location, religion, political status, language, ethnicity, and race. The social goals of this approach for all groups are to provide a more equitable distribution of power, to reduce discrimination and prejudice, and to provide social justice and equitable opportunities. This approach calls for a reformation of the teaching and learning process and the social or ethnic structure of the institution's population. Within this approach, schools are reconstructed to model equity and pluralism in their practices and processes. This approach encourages the hiring of diverse faculty and staff employed in roles that are not stereotypical. Both teachers and staff use a variety of teaching strategies to enable students of all learning styles to

succeed to their full potential. Diverse viewpoints are presented and students are encouraged to use multiple outlooks when analyzing issues.

In this approach, teachers stress the unique contributions of individuals drawn from diverse groups. Students are encouraged to investigate the complexity, ambiguity, and multiple perspectives within diverse groups from the points of view of the members of the groups. Other classroom and subject teachers are encouraged to collaborate, through interdisciplinary or integrated curriculum, in this endeavor and contribute in significant ways to the topic or concept being studied. As curricula materials and resources are often not available for investigating these groups in a nonstereotypical way, students and teachers are encouraged to go to primary sources such as community members and artists, websites, and resources produced by knowledgeable members of the group (Stuhr & Ballengee-Morris, 1999). Learning and teaching are student-based, often driven by their questions regarding a social issue or problem. Art, visual cultural forms, or artists that relate to the issue or problem can be investigated and explored. Teachers can initiate the investigative process by posing a theme, question, or problem relevant to the students' lives that is of interest to the students.

Social Reconstruction Approach

Social Reconstruction as an approach to teaching is much like the multicultural approach (Sleeter & Grant, 1988). The important distinction between the two is that in the Social Reconstruction approach, teachers, students, staff members, and communities are all enabled and expected to practice democratic action for the benefit of disenfranchised social and cultural groups identified and investigated as a result of enlightened curriculum. In this approach the results of learning are practiced within the classroom setting, but the expectation is that the results will reach outside the school setting to the larger community. This requires that one go beyond mere exploration into the realm of social/political/economic action.

Multicultural Art and Visual Culture Education

We have seriously contemplated what it is we teach through art and have come to the conclusion that it is about life, from conception to death, and about how to live and learn about these complicated, ambiguous, and multidimensional processes. Through art we can come to understand cognitively, emotionally, physically, and sometimes spiritually, the phenomena of life and death. Because art is a social and cultural expression of life and death and, therefore, intimately connected with it, then it is intimately connected with all other subject areas in schooling. We believe it is the mission of all education, in all subject areas, to teach about the experience of life and death through the content in our subject areas in the most meaningful ways we can and to provide opportunities for multiple possibilities for thinking about and enacting this shared human experience. We further believe this should be done in a way that provides equity in opportunities for all students and with concern for negotiated and democratic power relationships that confront issues of racism. We are against teaching the arts and visual culture as isolated subjects. We believe that they should be taught contextually to provide a more informed understanding of the issues and concerns that are relevant to our students' lives. Today, many schools of education call

for prospective teachers to demonstrate such understandings as the historical, social, and political contexts by which local, national, and global learning communities define and value knowledge and action. The arts offer a powerful vehicle for creating such understandings. There are myriad ways to approach the teaching of art: Discipline-Based Art Education, Child Centered, Creative Self-Expression, Anthropological and Social, and Aesthetics Education.

After reviewing, researching, and practicing various models of art and visual culture education ourselves, we have come to the conclusion that a multicultural approach that is developed in conjunction with an integrated curriculum and has social reconstruction as a goal is an appropriate teaching/learning strategy. Art and visual culture educators have discussed and written about multicultural ideas in conjunction with classroom practice. In 1992 Stuhr, Petrovich-Mwaniki, and Wasson formulated six position statements concerning multicultural art education. Because we think they are still important and relevant, we are presenting an updated version of these statements.

Position 1. We advocate a socioanthropological basis for studying the aesthetic production and experiences of cultural groups, which means focusing on knowledge of the makers of art and visual culture, as well as the sociocultural context in which it is produced. This entails exploring the social, political, and economic complexities, ambiguities, and contradictions of the personal, national, global cultural belief systems.

Position 2. We acknowledge teaching as cultural and social intervention; therefore, in any teaching endeavor, it is imperative that teachers confront and be aware of their personal, national, and global aspects of cultural identity(ies) and their social biases.

Position 3. We support a student/community-centered education process in which the teacher must access and utilize the students' sociocultural values and beliefs and those of the cultures of the community when planning art and visual culture curricula.

Position 4. We support anthropologically-based methods for identifying socio-cultural groups and their accompanying values and practices that influence aesthetic production.

Position 5. We advocate the identification and discriminating use of culturally responsive pedagogy that more democratically represents the sociocultural and ethnic diversity existing in the classroom, the community, the nation, and the world.

Position 6. We want to focus on the dynamic complexity of factors that affect all human interaction: physical and mental ability, class, gender, age, politics, religion, geography, and ethnicity/race. We seek a more democratic approach, whereby the disenfranchised are also given a voice in the art and visual culture education process and the disenfranchised, as well as the franchised, are sensitized to taken-for-granted assumptions implicit in personal, national, and global culture.

When those involved in educating through and about the art and visual cultures recontextualize the history, heritage, tradition, and culture of their own and other diverse groups' images and objects in order to teach about them, it is important

to critically consider these matters. Forms of cultural re-representation become especially problematic and conflictive when the images and objects have significant, sacred, spiritual, or religious meanings for the social group from which they were appropriated or when they are used in a fashion that misrepresents and maligns that social group. An example is making kachina dolls or totem poles out of discarded toilet paper cardboard tubes.

Curriculum Example

The ideal first step in developing meaningful curriculum is for teachers to jointly discuss the concepts and the skills that they think are important and relevant for students to learn. This learning should help students to understand and function in a fulfilling, democratic, socially responsible, and meaningful way within their families, communities, states and nation, and the world. For example, violence is a Key Concept.[3] Based on this discussion, teachers can then plan for the integrated teaching of these concepts and skills through issues, questions, topics that could be shared between disciplines and facilitate understanding the concepts and acquiring the skills to demonstrate their learning. Later, after teachers have experienced this type of planning among themselves, they can include the students in this process. Cooperative discussion and decisions concerning relevant concepts and skills for students should be a yearly activity as the social, political, and economic conditions that impact all of our lives are continually changing (Crawford Burns, 1995; Jacobs, 1989). Because teachers and students are responsible for the selection of the concepts and skills they wish to study, administrators and parents must be given a clear and convincing rationale for their decisions. This rationale should explain the appropriateness of the concepts/skills for the age of the students. The following is an example of a rationale that might be constructed for teaching about the concept of violence to 6th-grade students.

> Violence is (and always has been) a part of the human condition. From war to child abuse, murder to school-yard bullying, violence takes its toll, often with children being the innocent victims (or occasionally the not-so-innocent perpetrators). Researchers are becoming increasingly interested in violence and its effect on children. Psychologists, sociologists, family scientists, and educators are guided by the hope that science can provide interventions to prevent violence or mitigate its effects so that children can lead positive, rewarding lives. (Bodman, 2000)

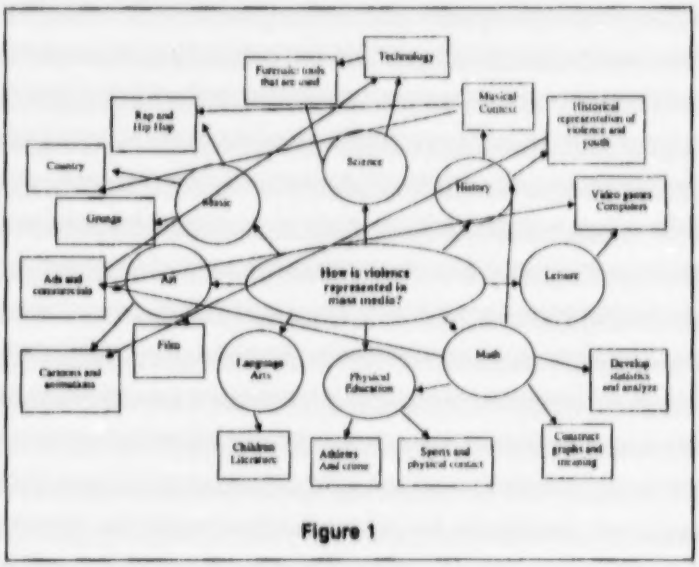

Figure 1

Investigation of a sociocultural issue, question, problem, concept, or topic could begin at the students' personal cultural identity level. A brainstorming session in which the teachers and students web out their ideas, on the topic under discussion, might be an appropriate way of constructing a community of learners (Cahan & Kocur, 1996). The teachers or students might draw a web on the blackboard as they discuss the

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connections between their various ideas and subject areas. The brainstorming process could also be carried out within small groups, possibly charting their ideas on a computer web template. This process could also initiate a way to develop cultural understanding from the personal and local to state, national, or global cultural levels. This is not to say that this process could not happen in the opposite way. Based on the brainstorming and webbing discussion and activity, the teacher or the teachers in conjunction with the students should determine some Key Concepts to be explored concerning the issue, question, problem, concepts, topic.

Key Concepts are the guiding ideas around which curriculum is developed and should be relevant to the students' lives and reflect important issues and experiences. Key Concepts can be single words, phrases, or complete sentences and are characterized by complexity, ambiguity, contradiction, paradox, and multiple perspectives (Ohio TETAC RIG, 1998). The Key Concepts can be rephrased as guiding or Essential Questions. "Essential Questions and Key Concepts are basically the same except one is stated as a question and the other as a statement. Teachers and students can use either or both" (Ohio TETAC RIG, 1998). Essential Questions generally allow teachers and students to think in terms of possibilities and are more prone to be inquiry based. Some examples of Key Concepts and Essential Questions associated with the concept of violence might be:

Key Concepts:	**Essential Questions:**
• Violence	What is violence?
• Images of Violence	What images do you associate with violence?
• Violence in our community	How does violence exist in our community?
• Sanctions & punishment associated with violence	Who determines when violence should be condoned or punished?
• Representation of violence in mass media	How is violence represented in mass media?

Resources and further fuel for fleshing out the concepts and questions could be gleaned from surfing the World Wide Web and other sources (i.e. Waxman, 2000). When connections among the curriculum areas are related to a specific Key Concept or Essential Question, such as How is violence represented in mass media?, it could look something like Figure 1.

After interdisciplinary connections are webbed, specific activities related to this Key Concept and/or Essential Question can be developed for each subject area(s), along with assessment, when it is relevant. Not all activities require formal or even informal evaluation if they do not specifically assess students' understandings concerning the Key Concepts and/or Essential Questions.

From the webbed unit that was created, a subject(s) area(s) is/are focused on to create a learning activity lesson that is associated with the Essential Question (see Figure 2).

On the web we created, Art and Visual Culture is connected to Advertisements and Commercials, Cartoons and Animations, and Film. These are further connected to History, Language Arts, and Science and Technology. The following integrated lesson could be developed. Students would first explore the purpose of an advertisement. Very young children do not recognize the difference between a TV program and a commercial, or a magazine ad and a story. They think that the commercial is simply a short TV program or magazine story. Students also need instruction in visual literacy

or reading the cultural message of an image. This image, which appeared in Time magazine (February, 1998), could be used to initiate thought and discussion about the image and the cultural message (see Figure 3). The students might first write a description of what they see in the ad (young white male, carrying a gun, dressed in camouflage, and showing a design border of a red rectangle, and TIME written over the image—race, gender, age, occupation issues are raised). They could write their personal reaction to the image and what they felt this image was meant to sell. This written activity could be done individually or in a group. The entire class, however, could take part in a discussion of the written works. Students might then look at historical issues of magazines to see if and how children were portrayed in violent images and if these images were ever used to sell merchandise. In small groups, students could plan and set up an image that would use a live child model and other props as an ad against some type of violent child behavior. The students in each group might take several photographs with a digital camera, scan them into the computer, and transform them through a draw or paint computer software program. The students could make a critical decision about which of their images they feel made the most effective comment on the idea they were trying to convey about child violence. The groups could explain to the class the reasons for their image selection. Based on class discussion, the students as a group could establish the criteria that they think are important in constructing an effective ad image. They could then use these criteria to critique their own group's work. The students could have their images put on an interactive web page to elicit discussion about reasons for child violence and suggestions for ways to discourage this socially unacceptable behavior.

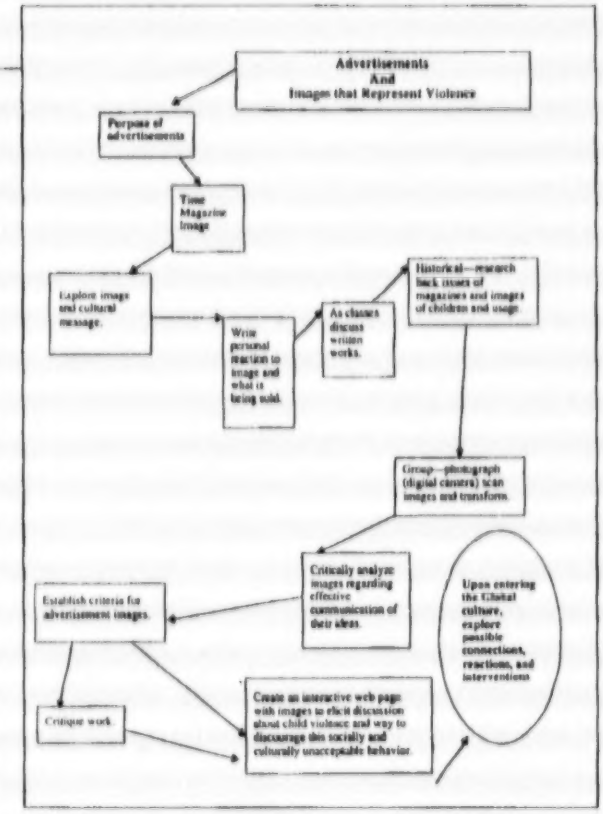
Advertisements
And
Images that Represent Violence
Purpose of advertisements
Time Magazine Image
Explore image and cultural message.
Write personal reaction to image and what it being sold.
As classes discuss written works.
Historical—research back issues of magazines and images of children and usage
Group—photograph (digital camera) scan images and transform.
Critically analyze images regarding effective communication of their ideas.
Establish criteria for advertisement images.
Critique work
Create an interactive web page with images to elicit discussion about child violence and way to discourage this socially and culturally unacceptable behavior.
Upon entering the Global culture, explore possible connections, reactions, and interventions

Figure 2

Conclusion

An art and visual culture education program based on a social reconstructionist multicultural approach would be a radical departure from what we now know as art and visual culture education. Ideally, it would entail cooperative planning among teachers from various subject areas within middle and secondary schools and classroom teachers/art and visual cultures teachers in elementary schools. The teachers and students with community support would select content to be investigated through Key Concepts or Essential Questions that is made relevant to the students' understanding of the complexity of the social, political, and economic situations concerning a particular topic, issue, or problem. It would be up to the art and visual culture teacher to direct attention to the ways that artistic production by diverse sociocultural groups can contribute to this understanding and lead to informed democratic and socially responsible action.

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In an age where education is increasingly becoming an industrial activity, it is extremely important to enhance and support cultural diversity. What we do conceptually through the construction and reconstruction of knowledge affects many students as they strive to make meaning out of this complex and ambiguous world and to learn to live fulfilled and productive lives. As educators, it is part of our responsibility to provide for the investigation of multiple perspectives and options for living life to its fullest in an ever-changing technological world. Foucault (1972, 1982) asserts that knowledge is power and has influenced our thinking about this issue in the 21st century. With power comes responsibility. It is our opinion that administrators, teachers, community members, and students have an immense responsibility to share knowledge and power in a democratic fashion. Helping students to see the importance and benefit for all people in valuing and creating not only knowledge, art, and money, but also a participatory aesthetic (Neperud, 2000) of caring that extends to all individuals in this very competitive environment is challenging and essential. The industrial value of just turning out an employable and salable product is not the only thing that we should be about. If we want a democratic citizenry that respects and values diversity and cares about people, especially those disenfranchised through unfair institutional practices and inequitable distribution of resources and opportunities, then we need to teach to this end. This is not always an easy thing to do. It is difficult to stand up against injustice and to work to create a democratic, caring community, but this is our challenge as educators.

Figure 3

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Notes

1. We feel, as do many art educators, that visual culture, an area that is promoted through cultural studies and critical theory, is important for us to teach about (Barrett, 2000; Duncum, 2000; Freedman & Wood, 1999; Neperud, 1995; Trend, 1992; Tavin, 2000). Visual culture deals with images from mass media: television, movies, music videos, computer technology, advertisements, magazines, and newspapers, so forth. These visual images create meaning and a vision of life for today's

students and for all of us. "Much of visual culture is the visual arts — all the visual arts" (Freedman & Stuhr, 2000).

2. Christine Ballengee Morris and David Morris explained heritage, traditions, and culture in a performance in-service presentation at Malabar Middle School in Mansfield, Ohio, on Appalachian arts and culture in integrated curriculum (autumn 1998). This is the basis for our discussion of these terms.

3. Another example of a Key Concept is flight. This concept was selected by a team of 6th- grade teachers at Malabar Middle School. They developed the following statements to reflect important ideas they wished students to understand about flight: physical flight, flight of the imagination, and flight from adversity. The last statement proved extremely rich for student and teacher multicultural investigations.

4. http://www.angelfire.com/az/ChildrenandViolence
http://www. Media-awareness.ca/eng/
http://www.nctvv.org/ National Coalition on TV Violence
http://www.uncg.edu/edu/ericcass/violence/
index.htm School violence Prevention
http://fullcoverage.yahoo.com/fc/US/School_Violence/ Yahoo! Full Coverage: School Violence
http://familyeducation.com/topic/front/0,1156,1-9761,00.html?ssb School Safety Center
http?//www.timeforkids.com TIME for Kids

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